

ATA-Filk

#24

Samhain 9984 / 1 November 1984

Hi, we're here for the
public school prayers!

GIVE ME THAT REAL
OLD-TIME RELIGION,
GIVE ME THAT REAL
OLD-TIME RELIGION
...



Mad Blood

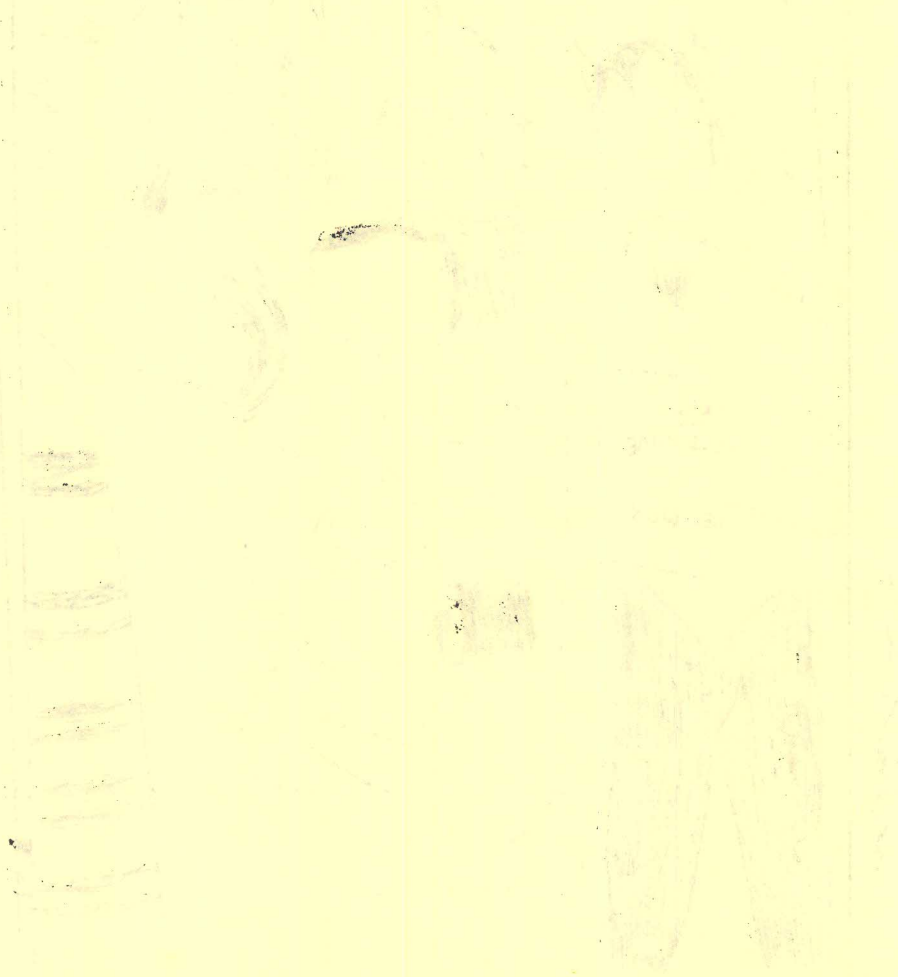
P.S.
666

Samuelson 1900

1900

THEY ARE THAT
ONE OF THE
GIVE ME THAT
SOME OF THE

It's better than
the school system



SING\$PIEL

24th Stanza
for APA-Filk
#24 (Nov '84)

Mark L. Blackman, 1745 E. 18th St. #4A,
Brooklyn, NY 11229 / 718-336-3255 /
Oct. 25, 1984

---&--- THE MELODY LINGERS: Comments on APA-Filk #23 & other things, Greg ---&---

COVER, based on the old Mickey Mouse (before he was anthropomorphosized and - if the term is not contradictory - cutened), leads into what happened at Worldcon. I checked out a couple of circles, finding orderly arranged folding chairs facing a singer in front, singing serious songs (why is "Lord of the Dance" so overdone?) - all the intimacy of a classroom lecture hall (no offense, Prof. Boardman). I'm not the type to lead a filk but I'd at least like some input into the selection/direction. That's why, like Marc Glasser, I prefer a small room with friends and informality (which I've never seen become rudeness). The nicest filk I was at was an impromptu one in the ~~lobby~~ rat hole with Lee and Barry Gold, incl. "Band from Argo", a filk of - yep. (Paul, could you reprint that here?) Speaking of Paul Willett, he had to console himself with a Hogu (we "lobbied" for you).

STRUM UND DRANG/Lee Burwasser: Though the Band from Argo's catgut guitar strings are still attached to the cats (sounds better that way), my dictionary says catgut is made from sheep intestines. (A kit is a Renaissance pocket-sized violin.) // In the tv adaptations, Bredon was pronounced "Breedin". (Why not, Wimsey's a play on words, don't y'know?) Just don't use church-bells as musical accompaniment, what? // This zine arrived late!

MOMUS' PHIZ ~~PLDZ PLDZ~~ /Greg Baker: Talk to Mark Richards (who used to do zines here) about Empiricon programming. // Suggested retitling for context: "The Shuttle Discovery" // Re "To Anacreon in Heaven", Apollo's "nine fusty Maids" are the Muses, not Valkyries. You're making Zeus thore, er, Thor.

SING\$PIEL#23: Hart won that Hogu. // With the Conservatives back in power, Joe Clark is now Canadian Foreign Minister. // And V has become a series.

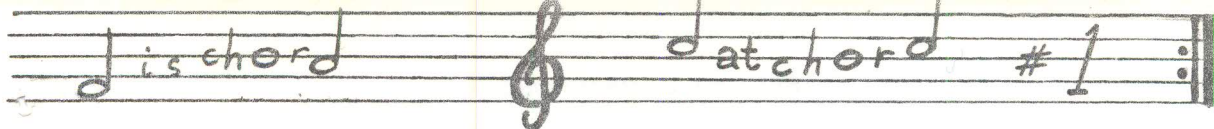
BEYOND THE LAST VISIBLE DOG#3/Vinnie Bartilucci: "Eye and the Spire" to the tune of ~~"The Eye of the Kaiser"~~ "Eye of the Tiger"? Your rhyme scheme in "Blofeld" differs from "Blowin' in the Wind": the primary rhyme of each stanza (-and, -ee, eye) repeated in the last line. /3.5/ Right, in the Good Old Days, we got 10 years' use out of the anti-(Vietnam) War songs.

SOPFEN/Paul Willett: What, me know about SMOFFish things like FUDEE? // Nice, VB, but "try upon" and "live upon" don't rhyme. (This is as good a place as any to mention that the Lake Wobegon in '91 Worldcon Bid also got a Hogu.) // Spock. Filling out the blanks in the song (like in Mad-Libs) is probably more fun than the movie. (and may make more sense).

ANAKREON/John Boardman: One small quibble: Bepin was from EMPIRE STRIKES BACK and had no connection with Tarkin who died in STAR WARS. Greg, thanks for the historical background on "Lili Marlene". // Well, it all evens out, as the Soviets downplay the importance of the Normandy Invasion. # Back in APA-Filk#13, Dave Schwartz quoted the YAF's slightly different version of "Oh My Darling Party Line"; last lines of the Chorus: "I will follow you forever, /Ev'ry jot and ev'ry line". // Alas, despite your assertion ("They won't know his name by early next year"), your Rev. Moon song was able to be reprinted 10 years later. // The "\$" is right - but silent or it throws off the scansion. Sung in minor modem of course. // Wojtola tra la la fa la la. Nah.

Margaret Middleton: So that's what you were doing in someone else's room! Last collation we received a vicious, scurrilous attack on this apa's former Mgt (who regrettably has not been active here in eons) by a non-member over a 7-year-old incident in another apa. Despite this, we allowed it to be franked through, albeit folded rather than stapled in. Its author denounced us in a third apa as censors and liars. I mention this to lead into a discussion of Greg Baker's ranting that there has been too much "non-germane" (to filk) things here, by which he includes, besides flyers, mailing comments and indeed comments on anything other than filk. Greg, this is an apa, not a hymnal. More on this next time.





Dischord & Datchord is produced (what more could you ask for?) quarterly for inclusion in APA-Filk by Randall S. McDougall (copyrotten (C) October 1984, all writes reserved in advance) residing at 15C Waggoner's Lane #31, Fredericton, New Brunswick, CANADA E3B 2L2, for want of some where else, phone: (506) 455-8901.

Introductions first: Actually, I think all the contributors have met me (5'6", red hair & beard, glasses). I'm a midwesternstyle filker trapped (currently) beyond the East coast, married to another filker, a member of the Filk Foundation, part-time dealer in Off-Centaur stuff (at Canadian cons, mostly) and collector of filk stuff generally (I can't make my voice approximate singing, so I rarely try - I've learned from others bad examples).

We just got back from two weeks in South-central Ontario area, pursuing a new job and some fanac... the Ohio Valley Filk Festival was great! Old acquaintances, new songs, new tapes... even the few panels were interesting. There were only about 70 people and I'd at least met most of them before. Lots of common interests. And listening to Frank-You-Scum finally start to get roasted. Rumour has it that they're (some of them anyhow) actually crazy enough to do it again next year...

Those who weren't there might be interested to know the results of OVFF's First Annual Awards (somebody else may have included them too, but maybe not...) so for those who care, the final results were:

- Best Female Filker: Julia Ecklar (no surprise)
- Best Male Filker: Bill Of-(Nearly)-All-Instruments ~~Maraschiello~~ ~~Maraschiello~~ Maraschiello
- Best Parody: 12 Years of Worldcon (Frank Hayes)
- Best SF/Fantasy: Hope Eyrie (Leslie Fish)
- Most Humorous (sick): Unreality Warp (Clif Flynt)
- Special Awards: Gordy Dickson, Robert Cook (Post-humous) and Juanita Coulson (Den-Mother).

Ad Astra IV was pretty good too. A couple of hundred fen, different friends, an almost adequate filk (what could seem more than that right after a filkcon?) and generally a pretty good time. Filk hi-lites: Doc Passovoy's panel on playing mundane objects as musical instruments (always try as a wind instrument first) and watching him try with suggestions from the audience (the muffin and the sneaker were fun) - the cassette tape finally stumped him (TDK's don't rattle enough for castanets); also the Dustbusters ("Another One Fights the Dust" "In a Vacuum No One Can Hear You Clean") appearance at the masquerade singing their theme song... (I think I saw more Dustbusters stuff than Ghostbusters).

Contradiction 4 was the last in line. It was small, (attendance was under 200) but still good, though it had problems (too many kids (mostly gamers) who acted like it). Nonetheless the chocolate symposium was tasty, the con suite adequate and dealers room quite good. I hear that the parties were good, and the filk was pretty good too (better in its way than Ad Astra's) with Clif Flynt and Duane Elms and a good audience (though a few moresingers might have helped).

Incidentally, at Ad Astra my wife and I were informed that we had gone from the waitlist to active membership in TAPA (Toronto's APA) LAST month (it's always nice to know)... we've just done the same in APA Centauri, as well as running our own monthly (MarAPA) and now I'm joining APA-Filk, so this had better be a productive month!

===== BARDIC ELLIPSES... =====
(this was going to be BARDIC HYPERBOLES but that's Off On A Tangent)

SuD (Lee): Well, after a couple of years and several pep-talks, I've finally joined (you may regret this)... // I agree re "Skybound Blues".

~~RMX~~ Momus' Phiz (Greg): As far as I'm concerned, "keeping the crowd amused" makes it a technical success... Although Empiricon seemed to flop financially, it had one of the best filks I've seen on the east coast (outside worldcons). // Incidentally, I'm not against raising the frequency.

... aside to Deirdre: I want a copy of the Yeti song (to "This").

Beyond the Last ~~Word/Puppy~~ Visible Dog (Vinnie): Aaarrggghh!! Does this mean filk will experience a sudden boom in a few years (like SF cons did when Star Trek got SF "accepted into mainstream culture") ??? // As for that other "Yoda", it made the rounds of the midwest filk circuit years ago, so it's too late (and hopefully he'll never even hear of Solo).

===== THE GREEN HILLS OF CACOPHONY =====

Those who don't know what the "Drive Train" is raise your hand (or skip the rest of this section). I got the inspiration (or whatever) for this doing the final section of this zine and listening to Frank sing "God's Fuel" (I guess Frank is contagious) (Oops, sorry! Frank is "scum", Clif is "contagious"). Jordin, I'm sorry...

DRIVEL TO FEED THE SHAFT
(Tune: Fuel To Feed the Drive)

There is a filk at every con; it's really quite a place.
There's songs sung there most ev'ry night, 'bout ev'ry world in space.
And when the puns start flying through the ose for which we strive,
Not even instant retorts can keep that fool alive.

There's a darkness out before the dawn that many filks have seen.
There are dark and dingy filk-rooms where no light has ever been.
There's an empty place beside me, where ol' Jordin used to stand;
Left a burning pun behind him - think I'll throttle him by hand.

Jordin Kare, they say, brought song's ire down on man,
For he's made them, changed them, maimed them since in filking he began.
Now we're going to get him back, yes we're going to see him writhe,
For there's a strummin' 'cross the land and a "Fool to Feed the Drive".

So we'll send them all to the furnace, their fate we'll not bemoan,
Where frail men dare not venture, they'll travel there alone.
Though they be no more than punsters, yet by our ears we hear!
And we wish them on their journey all the luck of that engineer.

Next on the agenda is some nonsense from Clif Flynt which is currently being used to shut down outbreaks of Old Time Religion in the Midwest. As Clif noted, this sort of thing was done to the Limerick song, so why not OTR? Credit, copyright and all that to Clif (would anyone else want it?).

Oh, a statue that's been standin'	If your stew pot's been a boilin'
Where the pigeons make their landin'	All the day while you've been toilin'
Ain't a thing you'd put your hand in,	And the greens in it ain't soyilent
It's just gooey shit you see...	Then it's good enough for me!

&

It's that cold slimey pidgeon	Give me those old-timey kitchens!
Shit, that cold slimey pidgeon	Give me those old-timey kitchens!
Shit, that cold slimey pidgeon	Give me those old-timey kitchens!
Shit, that gooey shit you see...	Their good enough for me!

Personally, I have about 80 verses of ROTR in my filk book (only ones I like go in). All are totally irreverent and (I think) at least mildly humorous. None have repeated lines or change the chorus (I consider "Old Real Time Religion" & Clif's thing above to be separate songs), and only a few change the fourth line appreciably (for necessary effect). The following are my own additions (the first is a modification of an Elric verse by Clif, the second was inspired by an illegible transcription of a similar verse by Frank Hayes).

Azathoth is in his Chaos, Now some god's will command it,
 And that really should dismay us, But Medusa won't demand it.
 But, if he were HERE, he'd slay us, She takes worshippers for granite,
 So that's good enough for me! And that's gneiss enough for me!

Now, Diana hates a braggart,
 But in the hunt, best not be laggard;
 Displease her and you'll be STAGgerred,
 And that's much too DEER for me!

===== CONGRUESOME CIES =====

The following is a list of songs with basically the same scansion (that is, you can sing any [or anything written to any] to any other). Some permutations are difficult to actually do (some I can't even do in my head, but I've heard other sing them that way!). I don't pretend that this is a comprehensive list, and there are a lot of songs that could be force (but would sound forced) that I haven't included... LINES is an indication of how long the melody section is different (it could repeat itself before the chorus). "+" indicates an extra half line or line to a different scansion attached at the end. For N: VO=Verse Only; CO=Chorus Only; IO=Intro Only (in other cases, a single number under LINES indicates no chorus or identical chorus & verse melody).

SONG.....	N LINES:	SONG.....	N LINES
Alice's Restaurant		: Little Boxes	2/2
Amazing Grace	2	: Long Way To Tipperary	4/4
Army Life	(VO) 2	: Lusty Smith	2/2
Bastard King of England	(VO) 4	: Mack the Knife	2
Battle Hymn of the Republic	(VO) 3+	: Man of Constant Sorrow	2
Bell Bottom Trousers	4/2	: Mariah	2/1
Biggest Thing Man Has..	4	: Marvelous Toy	4/2
Bonnie Ship the Diamond	4/2	: McNamara's Band	4
Boys of Forty-Nine	4/2	: Mister Bo-Jangles	(VO) 4
Bye-bye Blackbird	(IO) 4	: My Old Man	(VO) 4
Cindy	2/2	: Ode to Joy	2
Clementine	2	: Oh, Susannah!	2/2
Coast of California	4	: Puff the Magic Dragon	4
Coke Commercial	2	: Regular Army-O	4
Cold, Cold Heart	4	: Richter Scale	4/4
Comely Maid of Islington	2/2	: Roddy McCorley	4
Convoy	4/4	: Rolling Down to Old Maui	2/2
Darby Ram	2/2	: Rudolph the Red-Nosed Reindeer	2/2*
Fever	2/2	: Salty Dog	1+
Flying Dutchman	4	: Saturday Night at the Movies	4/2
Frankie & Johnnie	2+	: Scotsman	4/2
Gambler [Kenny Rodgers]	4/4	: Sing a Song of Sixpence	4
Ghost Riders in the Sky	4	: Soldier's Lament	2
Gilligan's Island	2+	: Sweet Betsy From Pike	4
Godiva [Engineer's Song]	4	: Three Prominent Bastards	8/4
Greensleeves	2	: Thank God I'm a Country Boy (VO)	3+
High Barbaree	2	: There Is a Man Come Into Egypt	2/2
Holly and the Ivy	2	: Titanic	(VO) 3+
House of the Rising Sun	2	: Too Fat Polka	4/4
I've Got a Little List	6/4	: Twinkle, Twinkle Little Star	3
In the Jungle	(VO) 4	: Wanderin'	2+
Jingle Bells	(CO) 2	: Wassail Song	2/2+
John Henry	2	: Yellow Rose of Texas	4
Johnny Vorbeck	4	: Yerushalayim Shel Zachav	4/4
Last Time I Saw Paris	2	:	

* the bridge to Rudolph tRNR doesn't quite scan, but it's close enough to fake it (and it works SO nicely with Beware the Sentient Chili)...

And now the filksongs to original music.

SONG.....	N	LINES	WRITER (MUSIC ONLY)
Along the Grand Canal	*	*	
Android's Love Song	2		Cynthia McQuillan
Apollo Lost	2/2		Cynthia McQuillan
Bait	4		Julia Ecklar
Ballad of the Flying D	2+		Clif Flynt
Ballad of a Spaceman	4		Julia Ecklar
Banned From Argo	(VO) 4		Leslie Fish
Better Than Who	(VO) 4		Leslie Fish
Black Widows in the Privy	4		Heather Jones
Captain Is a Mother To the Crew	(VO) 4		Clif Flynt
Chieri	(VO) 4		Cynthia McQuillan
Christmastime in Sector 5	4/4		Julia Ecklar
Darkness	4		Jordin Kare
Doc's Guitar	4		Phillip Wayne
Dragon's Breath	4		Dennis Drew
Engineer' Hymn	4		Leslie Fish
Entropy	4		C.Flynt & B.Roper
Eternal Loser	4		Leslie Fish
Female of the Species	4		Leslie Fish
Fuel to Feed the Drive	4		Cynthia McQuillan
Gilda & the Dragon	6		Cynthia McQuillan
God Lives On Terra	8/4		Julia Ecklar
Green Hills of Earth	*	*	
Green Passions	2/2		Cynthia McQuillan
Harbors	4/2		Anne Passovoy
Horse Tamer's Daughter	6/4		Leslie Fish
Hugh Valland's Song	(VO) 4		Steve Simmons
I Dream of Unicorns	2/2		Cathy Cook
Ian the Grim	** 3		Clif Flynt
Innocence	2		Cynthia McQuillan
Interstellar Outrage	6		Diana Gallagher
Jacques Chretien	4		Gordy Dickson
Knight's Leap	4/2		Leslie Fish
Lament of a Comyn Keeper	2/2		Cynthia McQuillan
Light That Died	4/2		Julia Ecklar
Lord of the Night Wind Rune	4/2		Phillip Wayne
Minus Ten & Counting	4/2		Leslie Fish
Moon Runner	2/2		Phillip Wayne
Mortuary	4		Dennis Drew
Oath	4		Arlin Robins
One of Us	4/2		Phillip Wayne
Phoenix	4/4		Julia Ecklar
Pioneer's Song	4		Jordin Kare
Please Remember Me	4		Clif Flynt
Raven Banner	4		Melissa Williamson
Run, Cthulhu, Run	(VO) 2		Leslie Fish
Ryan's Star	(VO) 4		Cynthia McQuillan
Signy Mallory	4/4		Leslie Fish
Silent Daggers	4/4		Phillip Wayne
Sisters Dancing Together	2		Leslie Fish
Skyfire	4		Jordin Kare
Soldier Ask Not	2		Gordy Dickson
Song at the Ready	4/4		Suzette H. Elgin
Song For Petiron	6		***
Southern Land	4		Julia Ecklar
Tales of the Harriman	2+		Clif Flynt
Three Kings	4		Gordy Dickson
Threes	4/2		Leslie Fish
Traveller	4		Julia Ecklar
Tribbles	4		Julia Ecklar
War Yell	(VO) 2		Leslie Fish
Wreck (Pt.1)	4		Bob Asprin(?)

* any original (or otherwise) music written for these fits (I know of such by Mark Bernstein, Juanita Coulson, Bruce Pelz & Chuck Rein; I'm sure there are others too). LINES is dependent on how the verses were broken down.

** only the first verse (which is short) fits well. "Ian the Grim" (blame it on Bill Roper) fits too, of course.

*** as with the first note, any music to the words works; LINES may vary.

ANAKREON

#24, APA-Filk Mailing #24

1 November 1984 (Samhain 9984)

THAT REAL OLD-TIME RELIGION

(sixth supplement)

The chorus is sung after every verse.

498. Gimme that Old Time Religion,
Better the Goat than the Pigeon;
For I'll always be a Phrygian.
It's good enough for me! (PC)

CHORUS: Give me that old-time religion,
Give me that old-time religion,
Give me that old-time religion.
It;s good enough for me!

499. We're the folks from Mastic Beach.
We love to learn and hate to teach
Love to drink, and hate to preach.
Whatever's right for Thee... (PC)

500. We're Prometheans and we write
Verses without rhyme or meter,
Because free verse is easier,
But that's good enough for me. (PC)

501. We're Prometheans, and we chant
Using verses that don't scan,
Because-there's-always-some-wiseass-in
the-circle-who-likes-to-try-and-get-
as-many-words-into-one-line-as-he-can,
But that's good enough for me. (PC)

502. Hwre's to Lakshmi and Her Lotus.
Love and beauty are the modus
Through which you can gain Her notice,
And She's good enough for me. (PC)

503. Don't you love to be a Crafter?
Circle's full of drink and laughter.
Sleep it off the morning after,
And then go on a spree! (PC)

504. If your enemy's CuChulainn,
You'll find fighting very gruelin'
When he thumps you, he's not foolin'
Still he's good enough for me. (PC)

505. Lovecraft's monsters from their hells
Crawl up through polluted wells.
So beware while casting spells,
That you don't set them free! (PC)

506. Watch the SCAdians come bashing,
Freon tanks and broomsticks clashing.
Then the Marklanders come dashing;
Now watch those SCAdians flee! (PC)

507. We will build ourselves a tipi,
Lie inside it when we're sleepy.
Outdoor living isn't creepy,
It's good enough for me. (PC)

508. We will camp in North Dakota,
Chant our rituals in Lakota,
Smoke a pipe from Minnesota,
That's how we want to be. (PC)

509. Breechclout, moccasins and feathers
Suit us well for any weathers.
You can have your English leathers,
They're nichi too hot for me. (PC)

510. Oh we love Old Man Coyote,
He will always have out vote, he
Is one good long anecdote, he
Is good enough for me. (PC)

511. We love Kunu the Trickster.
You won't wed him to your sixter,
Or invite him to a mixer,
But he's good enough for me. (PC)

512. Loneliness - you need not fear it,
Ever with you the Great Spirit.
Raise your song to him, He'll hear it,
And He's good enough for me. (PC)

(continued on p. 3)

PAGAN NOTES

For the seventh time, I have collected together various verses sent me by friends, for that Neo-Pagan filksong "That Real Old-Time Religion".

ANAKREON is published every three months by John Boardman, 234 East 19th Street, Brooklyn, N. Y. 11226. It is a journal for filksongs and comments on them. Filksongs, in turn, are derivative or parodic songs based on folk-songs or popular music, and usually dealing with topics from science-fiction, fantasy, Creative Anachronism, war-gaming, and such interests and hobbies. ANAKREON circulates through APA-Filk, an amateur press association for such publications. APA-Filk is collated at this address on what, by coincidence or the lack of it, are the four quarter-days observed in the Craft: 1 February, 1 May, 1 August, and 1 November. The copy count is 50.

Every fourth issue of ANAKREON is devoted to the publication of yet more verses. These also circulate through Pagan-APA through the kindness of its editor: John P. McClimans, P. O. Box 9398, Berkeley, Calif. 94709. Pagan-APA's copy count is 40. If you would like to participate in either of these apas, write to the editor for information.

So many people have written in for the back issues which carry verses to "OTR" that I have just run out of copies of ANAKREON #10, which carries the second supplement. As soon as I get a little time for it, I am going to re-cut the stencils for that issue. Meanwhile, people who write me for back issues will only get ANAKREONS #6, #8, #12, #16, and #20. But I'll keep a record of names, and as soon as #10 is reprinted, I'll send a copy to each of the people who didn't get it in a back issue order. Since #10 came out before Pagan-APA was (to the best of my knowledge) formed, I'll also send 40 copies to John. If I have miscalculated, and ANAKREON #10 has already appeared in Pagan-APA, John is invited to collate them and distribute them locally. Northern California seems to have more Pagans than Kramer and Sprenger ever imagined to exist in the Rheinland.

This is
 O At
 P Great
 E Intervals
 R This
 A Appears
 T To
 I Inflame
 O Optic
 N Nerves

I apparently misunderstooof the mundane identity of Leovigild, in ANAKREON #20; he is not the person I supposed he was.

This issue of ANAKREON is being prepared in great haste, and I can be sure of three things: that somewhere in here I will attribute a verse to the wrong author, print a verse that has already appeared in a previous issue, and leave out a verse that someone sent me several months ago and which I have misplaced. The key to the initials of contributors is:

1204

EJ - Eric Jablow	IAC - I Abro Cini
GT - Glen R. Taylor	JHB - Jeann Hand-Boniakowski
PC - Prometheus Coven	(mainly Ruthie and Rus Gulevitch)
LR - Louise Rogow	

- 499 - Prometheus Coven is located in Mastic Beach, N. Y.
- 506 - The SCA (Society for Creative Anachronism) tries to reconstruct the Middle Ages, without witch-burnings or the plague. The Marklanders are another such group.
- 513 - "Heyoka, the sacred clown, who must do everything backwards, upside down, inside out." - Rus Gulevitch
- 514 - "Wombat-Wicca" is a Neo-Pagan self-parody, indicating that they don't take themselves as seriously as, say, the Christians do.
- 515-520 - These verses mention some of the characters in Asterix the Gaul, a French comic strip created by René Goscinny and Albert Uderzo, and placed in Gaul in the time of Julius Caesar. The characters' names in these verses are those of the English translation. "And maybe someone else can write verses to the blacksmith Fulliautomatix, the fishmonger Unhygienix, his wife Bacteria, the chief's wife Impedimenta, and especially Geriatrix's beautiful, young, unnamed wife."
- 529 - Or "Throw off your family surname."
- 534 - Norman Bloom is a pest that appears on various metropolitan area campuses with alleged mathematical and astronomical proofs of the existence of god. He uses tortured mathematical computations to relate anything to anything, and on being challenged has even extended this to baseball box-scores.
- 521 - This refers to characters in Larry Niven's "Ringworld" novels.

(continued from p. 1)

513. If the Thunder you invoke, it
Better not be for a joke, it
Might just make you a Heyoka,
Stark-raving-mad-CRA-zee!!! (PC)

514. If a Thunderbird's your vision
Then forget all inhibition,
Cause Heyoka is your mission,
And Wombat-Wicca is Girl Scouts
by comparison! (PC)

515. Sing of Asterix the Gaul
Son't be fooled that he looks small
He'll knock Caesar through a wall,
And he's good enough for me. (PC)

516. Sing of mighty Obelix,
Juggling menhirs like they're sticks,
Bashing Romans just for kicks,
He's good enough for me. (PC)

517. Druid Getafix's potion
Puts those ancient Gauls in motion,
Giving Romans a commotion,
And it's good enough for me. (PC)

518. There's the elder, Geriatrix,
Who can still do clever hat-tricks
With a Zimmer-Bradley matrix,
And he's good enough for me. (PC)

519. There's the bard named Cacophonix
What he's lacking in harmonix
He makes up in histrionix,
And he's good enough for me. (PC)

520. And the chief, Vitalstatistix
Has some great characteristix
Loves good food, and drink, and fistix,
And he's good enough for me. (PC)

521. Chmee flew on a Kzin World map test,
Though he might have been a Kdaptist,
It's for sure he was no Baptist
And that's good enough for me! (GT)

522. Let's have one verse that's Carl
Sagan's
He's seen Earthmen, Martians, Vegans,
But he's yet to meet us Pagans,
And that's good enough for me. (IAC)

523. Oh my motha and my fatha
Think I don't act as I ought ta
They ain't Pagan like their daughta
I ain't good enough for them. (LR)

524. JAPs are no longer from Japan,
Although Jewish that I am,
I'm American Pagan,
JAP is good enough for me. (LR)

525. Pagans will improve the odds
With a plethora of gods
"Dif'rent gods for dif'rent bods,"
And that's good enough for me. (JHB)

526. Pagans often don't agree
On what path will make them free
One for you and one for me
Power in diversity. (JHB)

527. I was baptized a sectarian,
I became a vegetarian
Pagan-leaning Unitarian,
And that's good enough for me. (JHB)

528. Pagan celebration
Metaphor for copulation
What a (divine) inspiration!
And it's good enough for me. (JHB)

529. Throw out that Christian surname
And find one that is yer name
Indicative of yer game
Or yer favorite deity. (JHB)

530. Oh the Quakers meet in silence
And they abhor any violence
And that's why the Friends are my friends
And they're good enough for THREE. (JHB)

531. And the Shakers are great singers
And their dances are humdingers
But unless they become swingers
No more Shakers will there be. (JHB)

532. I will celebrate my bod
Though the Christians think it's odd
That i say that i am god
And so are you and so is he! (JHB)

533. Pagans are creative
And quite imaginative
Very celebrative
And that's good enough for me. (JHB)

534. We will worship Norman Bloom
He will wipe away our gloom
Baseball box-scores show his doom
And that's good enough for me. (EJ)

FOR THE HORNED GOD AND THE LADY

by Rus Gulevitch

(Tune: "The Battle Hymn of the Republic")

Once we had to meet in secret, bar our windows, lock our doors,
 Hear our Gods denounced as demons and our Priestesses as whores;
 In the name of "prince of peace" to see them murdered by the scores,
 Yet our sabbath fires burn.

CHOURS: For the Horned God and the Lady,
 For the Horned God and the Lady,
 For the Horned God and the Lady,
 Our sabbath fires burn!

Nevermore the Inquisition, gone forever rack and stake.
 We survived the persecution, Pagan spirits do not break.
 Once again in Western lands the Old Religion comes awake,
 And sabbath fires burn.

CHORUS:

One day will soon be dawning when we rule throughout the land.
 And our persecutors never will against us lift their hand.
 We will round up their evangelists to feed the Wicker Man
 When sabbath fires burn.

CHORUS:

When the temples of the Old Gods rise again on hill and plain,
 And the Lady with the Horned God race through sacred groves again,
 Then we'll greet them and we'll worship them and sing this sweet refrain
 When sabbath fires burn.

CHORUS:

We will greet the Lord and Lady, share the wine and pass the bread,
 Dance the Circle in the greenwood where the X-ians fear to tread,
 For our Gods are live and laughing, but the X-ian god is dead,
 And sabbath fires burn.

CHORUS:

"One day I was pondering the song "Battle Hymn of the Republic" and how it keeps reincarnating as the rallying song for major movements (Revivalism, Abolition, the Civil War, Labor Unionism, Civil Rights, New Left), so how about a Pagan version? I wrote the chorus, talked it over with fellow-Pagans, and a collection of verses began to build up. Most of them were published in the 1982 and 1983 editions of the Witches' Annual. Here is a sample." - Rus Gulevitch



BEYOND THE LAST VISIBLE DOG #4

Together again for the first time, with almost no wait at all, is issue #4 of Beyond the Last Visible Dog, created solely for the purpose of gaining egoboo from everyone who reads APA-Filk #24. It's brought to you by the original Vinnie Bartilucci, who lives at 45 Newburgh St, Elmont, NY 11003. As of rather recently, his phone number is (516) 872-6069. All within (except where noted) is copyright 1984 by Vinnie Bartilucci.

HELLO

Things go well here. I'm in college now, get to hack all over the place as part of my schoolwork, (tho I haven't figured out a way to convince the cops that my escapade through the Chase Manhattan Bank's net was for my final paper...) and I'm working on an online filk manual for the school database. (contributions gladly accepted.) I made friends with my muse again, and the results are chronicled here. But first.....

WORLDCON FILK REPORT

-or-

"Oh, YOU'RE the guy that wrote that Smurf thing!"

LACon was an overall enjoyable experience for me. I finally got to meet most of the rest of the APA-Filkers, (Hi Jordin! Hi Harold! Hi Chris! Hi Paul!) sang a whole lot of my stuff for a whole lot of people (and got a whole lot of applause) and finally bought all that filk stuff that I had sworn to myself to buy Real Soon Now. I also got to hear and meet a lot of filkers that beforehand were only names. One night during the concert, I went one room over, and found a room that was almost empty but for a few filkers. Little did I know it was the sort-of rehearseal room for the concert. To make a long story short, Leslie Fish, a few other filkfolks and I jammed for awhile. In other happenings, Paul lost for best fanzine in the

Hugos, but won the Hogu for worst fanzine title at the hogus. (Lake Wobegon in '91 also won for best hoax convention.) I won't into the part about how my luggage got lost when I was ready to go home and I almost had to buy everything all over again had not the stuff been found and Charlie Belov sent it home for me, because it has nothing to do with filk.

Music News

The new Devo album Shout, has finally come out. Yes folks, this is the one I've waited since last August for. This is the one that I've been talking about all this time, saying how good it should be.

I've wasted 16 months of my life.

There is not a single good song on the album, not a funny line, not even anything that looks like good video material.

I am disappointed.

On the good side, Sony has released a video LP of Devo's best stuff in video, including the unreleased song from Niel Young's movie and the Intro from the New Traditionalists tour. It is worth the money.

Also of note is a new collection of Blotto songs on a different label than their own, and supposedly a new Barnes and Barnes album called Amazing Adult Fantasy.

Ennyhoo, let's do some comments

APA-Filk 23 * opinions= COMMENTS

section 1

COVER(Mark Blackman) Another cheezy effort, eh, Mark?

STRUM UND DRANG (Lee Burwasser) I know how you feel about buying tapes. Off-Centaur made \$150 off me at Worldcon.// I wonder if Leslie would have as much trouble tuning a Lyrette?//

MOMUS' PHIZ (Greg Baker) I wish I had known where you guys were at Empiricon; I would have liked to hear Juanita live.// I am under the opinion that backup computers for the Shuttle are built by the same company that designed the fourth wheels on shopping carts. (If you've ever gone shopping, you know what I mean.)//

SINGSPIEL (Mark Blackman) Ct John-I remember once hearing about a place that Dr. Strange hangs around in that may be worth a song. It's a place that old magicians go to and live; like a big flophouse. "Oh we're living in Vishantitown"//Ct Harold-If someone filks Jordin, it would make up for all the songs of Cindy McQuillin he's filked. (Or to be precise, the number of times he's filked a certain one of her songs.[Get what I'm driving at?]) // Ct Lee-Lessee, how many Reaganomicists does it take to change a lightbulb? Who knows? They keep falling asleep.//

SOPFNEN (Paul Willett) Ct Greg- Lessee, a big spaceship used to snatch up other smaller ships...an interesting idea, tho I detect a slight spectre of copying concepts there. (Not on purpose, of course. I know you don't do that, and your word is your bond.)//Ct Jordin-I don't find anything wrong with dot-matrix, if you use a relatively good printer, and don't run out ribbon.//Don't put it past me to show up for Con-Chord.//I still like your idea to use the Star Trek song as a game of Mad-Libs.

ANAKREON (John Boardman) I must learn the tunes to the stuff you write.

THE "YOUNG MAN MULLIGAN THRESHHOLD"

A personal opinion of filkability
(Mindless prattle section, part 43)

While at worldcon this year, not only did I get to hear all the stuff that I wanted to hear, I got to hear all the problems that people always complain about in filking. One stuck in my mind after I heard some young girl do a song that was thirty verses if it was a stanza, and seemed to have no plot or sense of connection to it whatsoever.

A few issues ago, Marc made reference to the Young Man Mulligan threshold; the imaginary point at which a song goes from "great tune!" to "Oh Gods, is he gonna do that one?" Some songs that have tripped over that line include "Old Time Religion", YMM, of course, and every song that has ever been written to Drunken Sailor. These songs started out as funny and short, but people start to add verses and lines, all varying in quality. By the time the "I have an idea" process is done, the song fills three pages, and probably is not as funny as it was. (There are exceptions to this of course, but even if a song is a scream, twenty verses stretches it a bit.)

How does one sing something like that without getting branded a pig and a greedy filker? Unfortunately, the usual answer is don't sing it. But there are better ideas. I am one of those people who has written one of these interminably long songs, which has been added to by a number of people. I have a list of 20 verses to What do you do with an angry Dalek, and if I do it at a filk, I choose a few verses to sing, do them, and stop. I have never done the song twice, and I still get laughs with it. It beats getting moans when I mention it.

When it comes to long epic songs, like almost every Darkover song, this idea falls aside. Fortunately, (for us) the author usually gets sick of the song way before we do. (Leslie refuses to do Argo and Horse Tamer's Daughter at all.) Songs like these should be reserved for requests or premieres (Like the One-Shot at Bayfilk)

Just a thought.

Anyway, I suppose I had better do some filk. This song has a bit to do with that last rant, and I hope it works.

Me, Me
By Vinnie Bartilucci
Tune:Beep, Beep

While sitting at the Worldcon filk,
what to my surprise
A little green neo came into the room
the gleam still in his eyes
The guy must have wanted to sing a song,
as he kept on raising his hand (Me! Me!)
I knew that if he got his turn
he'd ask for "Argo Banned"

CHORUS

Me, Me (Me! Me!)

Me, Me (Me! Me!)

His voice went me, me, me (Me! Me!)

I put my hand into my files
and pulled out my longest song.
No neo would sit through this one;
It's ninety verses long
But the new filker waited there eagerly

and his voice continued to yearn (Me! Me!)
I'll show him patience is a virtue,
cause it's still my turn

CHORUS

I hit verse number twenty three
and my voice began to crack
Fellow filkers got impatient;
started talking about the rack
But the neo just sat there patiently
as he started tuning his throat (Mi! Mi!)

This'll be my greatest triumph yet,
then I'll have all night to gloat

CHORUS

Straining through verse forty two
couldn't take it for too more
Everybody else was leaving when I hit verse sixty-four
Now the room was almost empty,
and I felt far from great
But the neo was still sitting there
my God this guy could wait!

CHORUS

When I hit verse eighty six
I collapsed into a heap
Everyone came back into the room,
and I felt like such a creep.
Then the neo saw it was his turn
and his voice became alive
He said "Hey does anybody know
Fuel to Feed the Drive?"

NOTE: The speed of this song should gradually increase from dead slow at the beginning to a breakneck pace by the end. The Me Me part in the parentheses should be sung in a high piping tone, like the honking of a bicycle horn.

The next song should not be taken wrongly. I am a confirmed schlock freak, and this song is almost about what I'm like to other people. (Almost.)

My Baby Likes to Watch Bad Movies
By Vinnie Bartilucci
Tune: Western Movies

To take my girl out can be quite a strain
To do the things she wants to do gives my head a pain
I wanna take her dancing, maybe share a bit of wine,
But she just wants to sit home and watch Plan Nine!

CHORUS

Ahhmmmm...

My baby loves to watch bad movies
My baby loves to watch bad movies

(Bass voice)

Bad, Bad, B A D Bad

Ahhmmmm...

My baby loves to watch bad movies

I call my baby on the telephone
Wanna whisper nothings to her when we're alone
She says, "Baby, you'll just have to call back,

Quartermass is holding off the Martian's attack."

Chorus, then

Weeeellllllll.....

Sit through Glen or Glenda for the sixteenth time
Ed Wood should be hauled off for a bad taste crime
Tor can't act
I'm lookin' frazzled
But my girl's by Robot Monster dazzled

Chorus

I can't take this anymore
Turn to my baby and I tell her the score
"Baby, my whole life is like this bad movie biz;
Mars needs women; I need you that's all that there is.
Chorus

I don't know why I write so many Trek songs. Maybe it's because there's so much in the show to make fun of. Anyway, here's one about a certain captain with an amazing record of survival

Crew to Keep me Alive
By Vinnie Bartilucci
Tune: Fuel to Feed the Drive

Four hundred twenty crewmen on the starship Enterprise.
The captain keeps his health, but the crewmen drop like flies
If you ask the captain what's his secret for to thrive
He'll say "I'd have died ten years ago, without crew to keep me alive"

They approach another planet and the inhabitants have guns
The crewmen's boots are shaking, and the captain's slinging puns
If the chances aren't good for the landing party to survive
You can bet the crew will die off while the captain stays alive

He's been on exploding planets, strapped to chairs that beam death rays.
His enemies take careful aim, but miss him anyways.
He can even be ambushed by Klingons numbr'ing fifty-five
He just yells "Hey, Scotty, beam me up," and he gets to stay alive.

No matter what the problem is, you know that he'll pull through.
You just can't get the best of him, no matter what you do.
He won't even faint or get a wound and have to be revived,
If there's aliens to fall in love with, he will stay alive

It's no Hope Eyrie, but it'll do.

Now that J. Spencer Love is getting this APA, I guess it's okay to do songs about him and stuff he's involved in, sooooo.....

Take the Last Train to Boskone
Tune: Take the Last Train to Clarksville

Take the last train to Boskone,
I'll meet you at registration.
The hotel is filled to bursting;
Do you have a reservation?

I hope so. Wo wo wo wo, Oh no no nooooo..
Cause I need a place to crash in ,
and I hope to stay with you.
I can sleep upon the floor or even
in the bathtub, anything will do.
Do do do do, do do do dooooo...
And I don't know if I wanna go back home...

Come see Spencer at the filksings,
Grab a hymnal, sing along.
Though we sound like drunken sailors,
No one really cares if every key is wrong
La la la la, la la la laaaaaa#
Catch the film room at Boskone
complete with official clock
They've got all three Star Wars movies,
Woody Allen, and all kinds of stinko schlock
oh, no no no , no no no noooooooo...
And I don't know if I wanna go back home

We had fun here at Boskone,
But it's almost Monday night.
We'll all see you again next year,
Will you come back?

Well, I might,

But I don't know
Oh, no no no, no no no nooooo....
Cause I don't know if I'm ever going home.

Well, that seems to be all for this time. So until Clara Peller finds
the Beef, this is.....

DOCTOR ORBIT VERSUS THE TROUBLE CLEF d#¹ (D# one octave above middle C) aka Good Grief, More Doctor Orbit Papers page 66, Bellona Times Tabloid #579, started 10/26/84 (misdeal), by Charles A. Belov, 2215-R Market Street #153, SF CA 94114-1612. Member fwa. Please send all zines/apae to POB 3434, Rincon Annex, SF CA ~~94114~~ 94119-3434. Phone (415) CULTURE. For Apa-Filk 24. Please index as DOCTOR ORBIT vs. THE TROUBLE CLFE d#¹

DID YOU EVER HEAR A FAN SINGING DISCORD AND DAT CHORD
(ø's on APA-Filk #23):

Greg: Yeah, Gravity rhymes, but it doesn't scan.

Mark: Don't call it Frisco! That's like calling Science Fiction "Sci-fi".

Vinnie:

How about, "You'd think I'm crazy 'cause I stare at this screen / Trying to figure out what does that code mean / Hacking's good to me so far." // Re "99 Fans a Room", I'm not sufficiently familiar with the original. I didn't even know it was 99 Red Balloons until I heard 99 Dead Baboons on Dr. Demento. The Quake mainly playd the German version. // øMark: The song has been out of date for at least a couple years (even more, depending on how picky you are). Alice closed down Alice's in Stockbridge (or is it Sturbridge) due to hassles by the local authorities. That was the restaurant of the song. She then opened Alice's at Avaloch, across the street from the Tanglewood concert grounds. She closed that one two years ago, approx. So you can no longer get anything you want at Alice's Restaurant.

John: Sang and Enjoyed (SAE) Sun Myung Moon song.

Me: Correction: "Mr. Mondello" by AKA is actually, "Free Nelson Mandela" by Special AKA. According to the liner notes, Mandela has been in jail for years for his work to end apartheid in South Africa. Someone was sent to jail for 18 months for signing a (not necessarily this) "Free Nelson Mandela" song on the streets of South Africa" and someone else got six months for having a "Free Nelson Mandela" drinking cup. This zine was also GG,MDOP page 35 as it ran three pages, not two.

Margaret: Congrats on the kid.

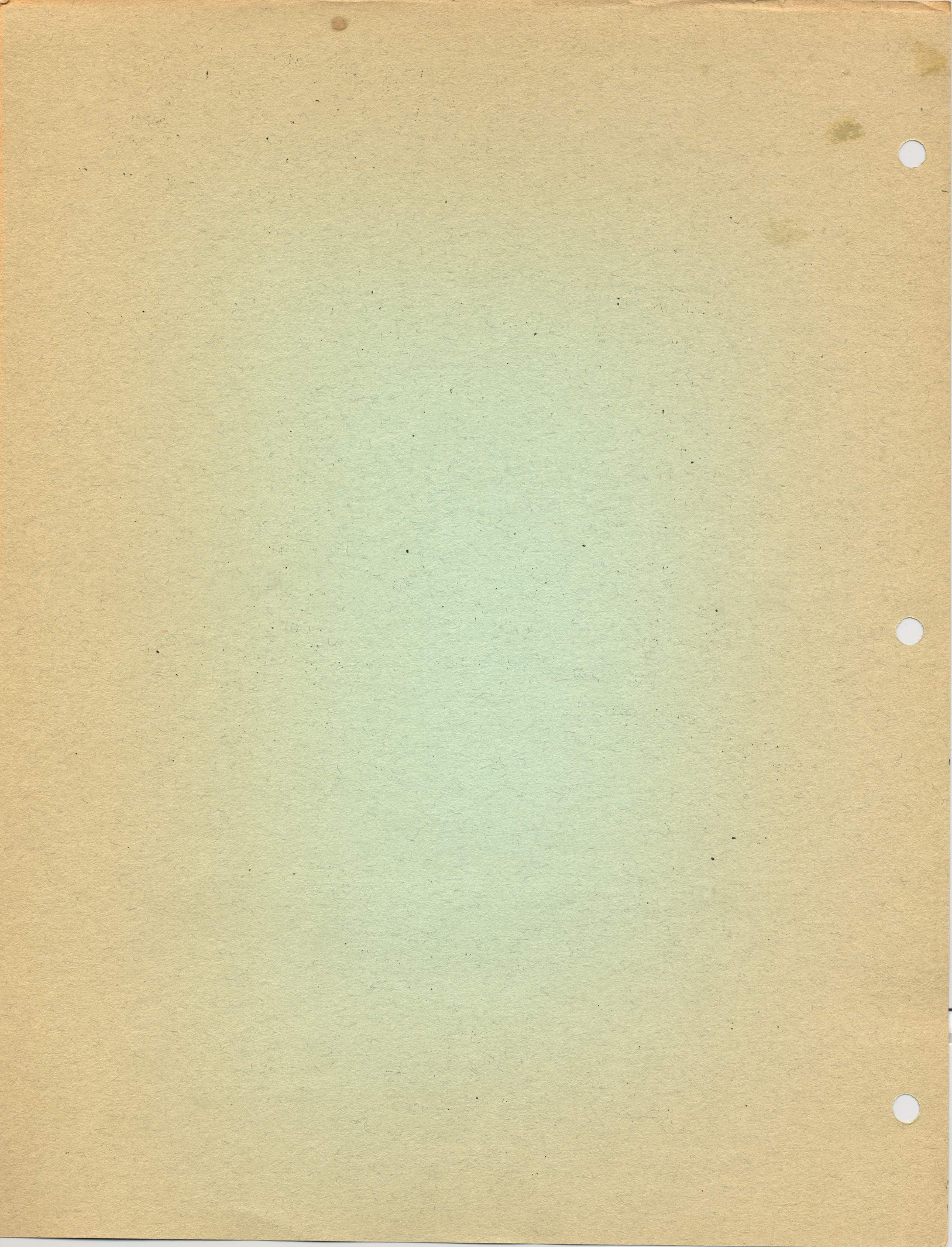
I believe I ran this song in Nu but not Filk, so, even tho it's the wrong time of year I need a filler:

WHEN MUTANTS EYES ARE SMILING
by Charlie "Doctor Orbit" Belov

tune: When X Irish Eyes Are Smiling

When mutants' eyes are smiling
You might think it's pretty strange
But it's really not so wierd at all
For to mutate is to change.
When mutants' mouths are hearing
You can talk to them all day
But when mutants ears are biting
They could steal your heart away.

End of zine.



Momus' Phiz

from Gregory A. Baker
4103 Fort Hamilton Parkway
Brooklyn, New York 11219-1207
tel (718) 853-1427

A NOTE OF INTRODUCTION

At the last collation, Robert Sacks franked a letter through the APA in reply to a comment made by Lee Burwasser in the May collation. As one of the collators and one of the founders of this APA, I was disturbed to see this letter, for I believe that the purpose of APA-Filk is to discuss filksinging and music in general. Since John was not present at the collation, and I wished to avoid the sort of controversy which took place in APA-NYU a few short months before with the Copy Count Collation Coup, I called Marc Glasser, Mark Blackman, and Vinnie Bartulucci upstairs where the letter lay. We voted on the issue of whether to include the letter after several minutes of discussion. The vote was 3-1 to include the letter (I voted against this.). However, the vote was 3-1 to not staple the letter.

I am not an officer of the APA. My interest is that of a founder and of a filker.

APA-Filk is a poor medium to carry on personal arguments, bid for Worldcons, or chatter. For the former, APA-NYU and APA-Q_w being more frequent APAs, serve admirably. I would prefer to limit APA-Filk to discussions on music and other issues DIRECTLY related to music. I have no power to compel members of this apa to follow my example. I do request this, pretty please with ~~copalene~~ sugar on top.

Now, if Robert and Lee wish to carry out their argument to music, I will be delighted to print it.

I've formed a group with Fred Coulter and Lisa Osterman to play both filk, folk, and new music that we like. We will be available for bookings beginning with next summer.

We had been rehearsing for three or four weeks before we finally came up with a name for the ensemble. Lisa suggested that we call ourselves "A Parcel of Rogues" after a Scottish folk song complaining about the English, who BOUGHT Scotland after they couldn't conquer the place. It stuck. However, we're playing more Genesis music and Renaissance music than folk.

One of the difficulties which we have faced is arragnements for voice. I'm a bass. Fred's a baritone who can sing tenor. Lisa is a soprano. There are no pop songs, save a very few, which are written for anything but castrati and altos.

While I was eating dinner at Swenson's Ice Cream Parlor in the Village with Kevin Duane, Fred Coulter, Vinnie Bartulucci and my wife, the subject of discussion around the table turned to Christmas carols as done by punk rockers. Bartulucci's best comment was:

His nose! His nose! It fuckin' well glows!

This led me to think about modern Christmas songs. Now, as anyone who knows me well knows, I am not in favor of a nuclear freeze in both numbers and kinds of weapons; old bombs decay, and the yields on the newer ones are smaller because of more precise aiming systems; however, like Mike Doonesbury in the revived comic strip, I was faced with a set of lines which came to me despite my personal opposition. Here's the song, and anyone who wants to use it can do so.

We're Going To Have A Nuclear Christmas

by Gregory Baker

1. ^C We're going to have a nuclear Christmas,
^G The bombs are going to fall from the sky,
^G And Santa Claus and all of his reindeer
^G Will take radiation and die.
^C It isn't just going to be Rudolph
^C Who glows from his head to his knees,
^F We're going to have a nuclear Christmas
^C Unless we get a nuclear freeze.

2. We're going to have a nuclear Christmas
 You might as well plan for the worst,
 The only star of Bethlehem that we'll see
 Will be a low aerial burst.
 Just look at all those pretty Yuletide fires,
 The cars! The people! The trees!
 It's going to burn past the New Years,
 Unless we get a nuclear freeze.

WE'RE GOING TO HAVE A NUCLEAR CHRISTMAS continued

We're going to have a nuclear Christmas,
 You might as well forget all the sales,
 The only life that will survive the winter
 Will be cockroaches and snails.
 All ashes from both Macy's and Gimbels,
 Will blow away in the breeze,
 So let's not worry about the symbols,
 Let's work for a nuclear freeze.

We're going to have a nuclear Christmas,
 The clouds will thicken in the air,
 And block off the heat and the sunlight,
 And make this planet like a Frigidare,
 So Mister Chernenko and Reagan,
 Don't plan to fight as you please,
 Just listen to Doctor Carl Sagan,
 And talk about a nuclear freeze.

They say that no one can verify it,
 But we've got plenty of spies,
 So why don't we just go ahead and try it,
 We'll practice ethical highs,
 And if they try to build up past the limit,
 We'll make them feel ill-at-ease,
 We're going to have a nuclear winter
 If we don't get a nuclear freeze!

What the Lizards Eat

After seeing "V" and "V: The Final Battle", I came up with
 the following filk. The tune is to a Wheaties commercial:

Come on in. Have a seat.

We're going to tell you what the lizards eat.

Little mousies, heads and feet,

Now you know what the lizards eat.

Hello, huamns, come and play!

You look delicious on a serving tray!

Full of protein, full of meat,

So go tell Diana - what the lizards eat!

BARKING AND ENTERING page two

The following filksong can be sung by humans as well as cats;
however, it changes the meaning of "mine" from "the kitten
which is my offspring" to "the kitten which I am enslaved to".

KITTENS ARE PURRING
by Not-Cat

tune: Morning Has Broken
traditional church hymn
also as sung by Cat Stevens

Kittens are purring / like the first kitten
Kittens are furry / like the first cat
Kittens are precious.
Kittens are loving
Kittens are friendly, faithful, and fat

Sweet the * kit's mew falls / res'nant from her throat
Iorn of the hollow / where her tongue lay
Washing her fur and / washing her anus
Nothing can pain those kittens at play

Mine is the one with / white spots on her chest
Patches of brown and / patches of red
Plays all the evening / plays all the nighttime
Then comes the day and / it's time for bed.

Kittens are purring / like the first kitten
Kittens are furry / like the first cat
Kittens are precious,
Kittens are loving
Kittens are friendly, faithful, and fat.

Normally, filksongs are meant to be sung by humans to humans,
by cats to cats, or, most importantly, by humans to cats.
Occasionally, though, it is useful for a cat to be able to
sing a filksong to a human. This would primarily be for the
purpose of giving the human instructions as to services s/he
can perform for the cat. Therefore, it is advisable that
cat-to-human filksongs be as brief and explicit as possible.
This is to avoid wasted energy on the part of the cat.
An example follows.

PET MY FUR
by Not-Cat

Tune: Light my Fire
by Jim Morrison as Performed by the Doors (chorus only)

Come on human pet my fur
Come on human pet my fur
Do it and you'll hear me purr.

Regards, Not-Cat

JERSEY FLATS #1 - November, 1984

From Roberta Rogow, Other Worlds Books, P.O.Box 124, Fair Lawn NJ 07410

This is one of the many things I have sworn I will NEVER do...Joining an APA, like splitting up with a partner, is not one of my main priorities. So..why am I sending this to John Boardman, and why am I putting my several cents'in?

I am fairly well known in East Coast Filking (although NOT, as someone recently announced to my chagrin, The Best Filker on the East Coast!) I've been at this for the last ten years, and I have a few books of filk to my credit...so why go to the trouble and expense of whacking out this newsletter four times a year/ And with no tangible recompense, either?

Welllll...hmmmm. The most pressing reason is that John Boardman asked me to. It's the first time I've been ASKED to join an APA, and flattery will go a long way with me. Then there's the list of contributors, most of whom I've sung with around the Con circuit. And there's the chance to get all those words that slip by at a filking, when half the brain is asleep and the other half is already plotting what to sing to top what's being sung.

And of course, I couldn't pass up the opportunity to disseminate a few of my own views (all very opinionated) and possibly get a few filks into print that I rarely sing, mostly because they are too esoteric or too DUMB or too tacky or too...something.

For instance: "The Dealer's Lament" (to the tune of "The One I Love belongs to Somebody else") :The 'zines I sell belong to Somebody Else;

I'm doing very well for Somebody Else.

Somebody Else's 'zines are raking in dough.

Why doesn't mine sell? I really don't know!

I've got a 'zine that sits and glares back at me,

It's cute and cheap, I think it's fine as can be!

It's hard to have a 'zine of your own

That no one wants, they leave it alone,

And buy up all the 'zines of Somebody Else.

COMMENTS AND STUFF TO OTHER PEOPLE:

Vinnie Bartilucci: Re "99 Fans In a Room" -- I've been trying to finish up a variation on a similar theme, to the tune of "One From Two", which is a sort of 'filk-on-a-filk', and practically incestuous:

I thought that I would be alone

In a Hotel room that I would call my own;

There I was at a quarter to four

When I heard a knock on the hotel room door

And I opened my eyes and found you standing there...

Well, I know that you're my very best friend,

And what am I to do?

I opened the door and let you in

And instead of one, there's two!

I saw you later in the Dealer's Room,

Your eyes were dark, your face was full of gloom;

You had some friends who needed a place,

But the hotel just had run out of space...

And I opened my eyes and found you standing there....

Well, I know that it's a very big room,

And we have three feet of floor,

So I opened the door and let them in, now instead of two, there's four!

(At this point I haven't quite got the words and tune straight yet, Eventually I intend to end it with some weird multiple, and....)

Now the hotel staff is stern, and the hotel dick 's on the phone
And I'm checking out, so I can go home,
And sleep...all alone!

about filking styles:

I had the honor of sitting on a panel with Juanita Coulson at EmpiriCon, and discussing Filking, West vs. East vs. Midwest ... The formation of 'performance' groups along the East Coast has made the "Showcase" sort of thing common, especially at Media Cons. My main objection to the "all-read-from-the-book" type of thing is, what if the song's not in the book? And suppose you don't have the particular book? And how many times can you sing "Mary O'Meara" and "Banned From Argo" without throwing up? Or throwing the book out the window? On the other hand, the "Pass or Play" routine is pretty decent, because if you don't WANT to sing you don't have to. And the main problem with a Bardic Circle is that if you get a 'filking hog' like me, or the "Bag Lady", who has a few new ones to lay one you....you don't always get a chance!

I like the idea of signs myself. That way, you don't get into a "can-you-top-this" routine...although that's fun,too, in a small group.

NOTES ON THINGS YOU MAY WANT TO KNOW ABOUT

The Creation Con people are now getting Fannish. They're sticking me on at the end of the program (presumably to shoo people out the door, so they can close down!) as "The Best Filker,etc." I told them I'm not, and they refuse to believe me, so I am not going to argue! In any case, I'll be doing my schtik next at the Creation Con in New York City over Thanksgiving weekend, and again on January 5/6. I will NOT be at the Darkover Grand Council (they don't FILK there, they FOLK, and it has to be Authentic and vouched for by Alan Lomax, Richard Dyer Bennett and Sir Walter Scott before they'll let you sing it).

There's another issue of the MUZE out, and I'll be selling it at the aforesaid Creation Con. I also have copies of a couple of Media-Filk books: "Enterprise Sing-Songs", by Gayle Puhl, (Rte 1 Emery Rd. Evansville WI, 53536) and "Close Encounters of the Filking Kind", by Cindy Lewis (18 So. Washington St, Easton MD, 21601). (I've given the addresses so you can write for these direct if you wouldn't be caught DEAD at a Creation Con!)

And REC ROOM RHYMES #3 is now out and about; it's mostly media, but it also includes "Con-Dood", an operetta which will strike terror into the heart of anyone who's ever been on a Convention Committee, or had to deal with one. It's \$3.00 by hand, \$4.00 by mail, to my address (see the masthead)

FINAL COMMENTS--honest!

I've taken the Plunge into APAs
I've sent you my thoughts on the theme;
I wonder if Pete's gonna read them?
Oh well, even Fans have to dream!

Keep on Trekkin - Forcefully!

Juanita Coulson

STRUM UND DRANG

V O L . V I , # 4

S u D

S A M H A I N

Perpetrated upon APA-FILK by Lee Burwasser, 5409 Hamilton St #5, Hyattsville MD 20781.

l a n g u a g e l e s s o n

For the last time (see below), "Samhain" is pronounced SA-win or SA-vin -- NOT "Sam Hane".

G A F F I S H

With my filk writing at low ebb, and my filk singing zilch, it's time to phase out SuD. I trust the tide will turn in time, but meanwhile . . .

p a r t i n g T W A N G S

\$ing\$piel (Blackman): Close. It was #20.

SOPFNEN (Willet): Now I've got a computer, I'm putting my filk on floppies. When I get the printer, I'll send you a few. Or if you have a computer with a modem, I'm in process of learning how to use one.

THEY"LL SING IN SOMEONE ELSE"S ROOM THIS TIME

#13 (I think--I still can't find a couple of backissues of APA-filk to see if I was in them) for APA-Filk #24.

PO Box 1256, Mountain Home, AR 72653 (501)431-8776 5 a.m.-9 p.m. Central

Mailing comments:

STRUM UND DRANG (Lee Burwasser): I, too, caught Sayersmania a few years ago when Masterpiece Theater dramatized 2 or 3 of the books. It was before I discovered filk, though, so I was not faced with your particular dilemma. I've still got a couple of the paperback editions of her books that came out at that time; must re-read them eventually (after all, I re-read Dick Francis' books every year or so, and grab each new one as it appears).

MOMUS' PHIZ (Greg Baker): Interesting background to "Lili Marlene". I heard Marlene Dietrich sing it in a concert she did for TV some years back and promptly added it to my singbook. I don't have an accurate or complete lyric, though. Help, anyone?... "The Discovery" is marvelous. I watched that launch-attempt which shut off at -4 seconds and thought at the time that there should be a filk in there somewhere.

SINGSPIEL (Mark Blackman): I've seen Juanita kill microphones inadvertently, too. The guy who owned it had set the level-knobs for Anne Passovoy across the room, not Juanita in the next chair, and then he stepped out to refill his beer and did not quite make it back to the machine in time. Only in time to see the needle peg at the top of the swing, then drop back to the bottom and collapse.

BEYOND THE LAST VISIBLE DOG (Vinnie Bartilucci): For more filks on "War Games", ref. the last song on Side 1 of "Best Of Constellation" tape.

SOPFNEN (Paul Willett): Thanks for PFNEN summaries. I'm glad "Sorry, Cathy..." was included in one. I liked it on the BAYFILK II Dredgings tape.... Do you realize that YMMMTHTDATGOTRITCOS can almost be pronounced? (It doesn't scan to "The Irish Washerwoman", though)...Where on the east coast will Gary be transferred to? I'm supposed to be among the guests at next April's Atlantican (Virginia Beach) and it would be nice to see him again if he's within range... The One Shot Concert mechanism sounds adaptable to other cons besides strictly filk ones.

MEWD CONDUCT (Charlie Belov): How does one find out more about this APA-MEW? And, when its members assemble, is the gathering referred to as a concatenation? (No comments on DR. ORBIT, sorry.)

ANAKREON (John Boardman): "Leia Marlene" is nearly as wierd as "Solo"... A good new verse to OTR surfaced on one of the Bayfilk output tapes (author unknown):

We will sacrifice to Loki
He's the old Norse god of chaos
Which is why this verse doesn't rhyme or scan either
But he's good enough for me.

SOMEONE ELSE"S ROOM (me): Well, I see the PO got it to you in time.

One of the reasons I got the contrib done at all is, I've become involved in another (new) apa with a mailing date similar to APA-Filk and once I got rolling on that contrib, I went ahead and did one for this apa while the mmod was upon me.

room/2

I'm not sure yet how invitational this other apa is, so I won't go into detail about it, but most of the folks in it that I already know are filkish, so I did a plug for APA-Filk in the second-mailing contrib. Still have done no new filks on my own this year. From the tapes I get to sell, though, other people certainly have. Also, there's the one I'm including here (but will start page 3 with it), by Suzette Haden Elgin. Suzette lives about 2 hours west of here on the route to Tulsa. She went with me and my brother Ralph to the Tulsa club's February/Filk meeting, and for some reason the timing of the trip coincided with the annual epidemic of dead skunks. We spotted 12 between Mountain Home and Tulsa, and the last was on the side of I-44 within the Tulsa city limits. Conversation on the way home ran heavily to speculation on why skunks would be so plentifully dead while other animals were hardly represented at all. Once back home, Suzette condensed this into a song. The source-tune, "Ahilene", was recorded by Ricky Nelson some time in the '60's.

Besides being a filker, Suzette is a writer of SF and fantasy. Her 3 SF novellas involving a character named Coyote Jones have been collected in a volume titled COMMUNIPATH WORLDS, and her fantasy trilogy set on the planet "Ozark" is most-readily findable in the 3-in-1 volume done by the SF Book Club a few years ago. (All 3 volumes have since come out in paperback from Berkeley, but are nearly impossible to find, especially Vol. 3. The book club still offers its collection among the alternates-lists.)

My huckstock now includes Stan Ragers, on cassette. All 6 albums. I find I like his material better than his voice, so I have extracted my favorite songs off the 6 albums onto one side of a C-90 cassette. The flip side has an extraction of Karen Willson's songs from the cassette done by DAG Productions (re-processed from the one done by Hourglass Productions after retrieval of Karen's master-tape from the latter).

Other new stock includes Joanne Forman's DRAGONSONGS, the Bayfilk2 batch of tapes from Off-Centaur, and the Kushyon's Flite House tape from the LA Filk group. One of these days I may even do a catalog again.

or an issue of KANTELE, which is farther-overdue than the catalog.

NASFILK: Progress report #1 is out on the Austin NASFIC, and those of you who get it will have seen my name on the concom list, for filk management. The last worldcon I was at was Chicon (of the multiple/too-small rooms), so I am officially picking the brains of everyone involved in the management of ConStellation and LA-Con filking, and also anyone who participated in these filks and didn't have any say beforehand in the management.

Right now, I have no idea what the function space for filking will consist of, or how long we'll have it. By the time this apa is mailed-out, I might. But I'd like responses direct to me, rather than in the apa, since by February I hope to have some plans roughed. The address, again, is PO Box 1256, Mountain Home, AR 72653. And I'll read it earlier if you put "nasfilk" somewhere on the envelope.

room/3

THE DEAD SKUNK SONG

lyric: Suzette Haden Elgin

tune: "Abilene"

^C Off to a con, ^E filksing-bound,

^F You know what's lyin' all over the ^C ground?

^{Dm7} You-won't believe how many ^{G7} dead skunks are found

^{C - F - C - G7} Beside the road.

Saw one dead dog, three cats or four,
Dead armadillos--maybe six; no more
But dead skunks were lyin' by the dozen and more
Beside the road.

Off to Tulsa in a drivin' rain,
Ralph keeps callin' out "Dead skunk again!"
But dead skunks aren't all that hard to explain
Beside the road.

Most things that run underneath your car
Buzzards'll eat 'em 'fore you've gone too far
But the buzzards, they leave the dead skunks where they are
Beside the road.

Poor little critters that die with a thunk,
State troopers pick 'em up and stow 'em in the trunk,
But even tough cops won't touch a dead skunk
Beside the road.

You hit a deer, you sit and cry;
Game-wardens' come for you by and by,
You hit a skunk, and you just leave it lie
Beside the road.

Off to a con, filksing-bound,
You know what's lyin' all over the ground?
You won't believe how many dead skunks we found
Beside the road.

SSSSSSSS	0000000	PPPPPPPP	FFFFFFFFFF	NN	NN	EEEEEEEEEE	NN	NN
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SSSSSSSS	00	00 PPPPPPPP	FFFFFF	NN	NN	NN EEEEE	NN	NN NN
SSSSSSSS	00	00 PPPPPPPP	FFFFFF	NN	NN	NN EEEEE	NN	NN NN
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Issue #4, for APA-Filk #24, 11/84
A publication of Philk Press,
P.O. Box 599
Midway City, CA 92655
(714) 775-8754

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SOPFNEN is "Son Of Philk Fee-Nom-Ee-Non", where "Philk Fee-Nom-Ee-Non" (referred to as PFNEN in general) is my monthly West Coast filkzine. PFNEN is currently up to issue #35 (10/20/84) with issue #36 due out 11/10/84 and issue #32 due out 12/15/84.

Subscriptions and all back issues are still available. See the current Philk Press flyer elsewhere in this issue, or send a SASE for further information.

This is the "what can I slap together in an hour or less" version of SOPFNEN, just to let you all know that we're alive out here on the West Coast.

The reason for most of the delays and lack of time is the arrival of Steven Jerald Willett on September 19th. He weighed in at seven pounds, thirteen and a half ounces and everyone is doing just fine.

Janet was in labor for about seven hours and we both had a most marvelous experience going the natural childbirth route. I recommend it most highly to all fathers (and mothers, of course)! To be there when your child is born and to help him or her into the world is a thrill not to be missed.

Anyway, Steven generally takes up about 95% of Janet's time (I was tempted to say "waking hours", but with infants that term becomes just a bit moot) and about half of my time when I'm not at work. Considering the way that, like most fen who have gotten into fandom whole hog (publishing a zine, running a con, being on the bid committee for a *big* con, etc...), neither of us had much time to spare to begin with, it's rearranged our priorities and scheduling quite a bit.

To any of you with children, this will all be obvious (right, Margaret?) but no matter how much you're warned by friends and relatives, no one ever believes it until it happens and they find themselves a year behind on "leisure activities".

The other big news which I assume that most of you are aware of is that The Philk Fee-Nom-Ee-Non didn't win the Hugo. Not that I realistically expected it to. It was pretty neat just to get the nomination, and I'm not complaining at all.

PFNEN *did* win the Hugu for Worst Fanzine Title. A couple of the local filkers who are File 770 fen and into that sort of thing went to the ranquet prepared to bid up to thirty-seven cents or so in order to bribe the judge if a challenge was issued. I'm not sure where that kind of devotion falls on the scale of honors, but it's got to be right up there among 'em.

Worldcon out here was a fun time, but I still haven't been able to recall how or why I had such a good time. Since it was just a few miles from our home we never felt like we were really at Worldcon. Add to that the fact that I spent about forty-eight straight hours before the con getting the PFNEN Special Worldcon Issue Number One (PFNEN'S WIND) written and printed and collated, and you find that I had the world's worst case of jet lag while knowing that I was only an hour's walk from home. Throw in the adrenalin rush that kept me up through the PFNENSWIND session and carried over to the Hugo ceremonies, spice the whole weekend with the fact that people were starting betting pools on whether or not Janet would go into labor during the con, and the whole five days just turns into a giant haze, fading on the horizon of the past. I can remember the details when I want to, but the whole weekend usually gets lumped together as a single event with lots of good feelings associated with it.

I'm told that drinking kumis on an empty stomach can have the same effect on one.

One of the other results of this is that I did almost nothing of what I normally do at a con, and I did most of the things that I never do at cons. (Cause and effect may be getting a bit confused here...) I did very, very little filking. In fact, the only night I went filking at all other than my spot in the Performer's Showcase on Friday was on Sunday after the Hugo ceremonies.

I barely got to see the art show, where I normally spend hours and hours there. I never even got to stick my head into a single panel. On the other hand, in part because of the Hugo nomination I suspect, I got invited to and spent a lot of time at parties, something I rarely ever went to before.

It was all quite odd.

As for the zine itself, PFNEN #31 came out in May, issue #32 in June, #33 in July, and #34 in August. I won't go into all of the details here.

For Worldcon I had planned on doing a double issue as a special, but I ended up getting so much stuff for it that it turned into a triple issue real quick, and even at that there were songs that just didn't make it in. They'll all show up in PFNEN eventually.

The triple issue contains such things as Frank Hays' "Twelve Years At Worldcon", Clif Flynt's "Unreality Warp", "Gay Vampire Boogie" by Cindy McQuillin, "Icarus" by Chris Weber, my own "Ballad Of Thomas Gordon", "Warlock" by Tera Mitchel, and dozens more. The demand for this issue in particular and for the zine in general has been quite good at and since Worldcon.

PFNEN #35 was supposed to be out September 22th, but with Steven arriving on the 19th I had my hands full. It did finally come out on October 20th. #36 is set for 11/10, and #37 is due 12/15. As always, submissions are encouraged.

Planning for ConChord II is progressing smoothly. I had hoped to have Progress Report #1 out just after Worldcon... It should be out (including the hotel reservation cards) by mid-November. Membership is up to sixty-four now, a little ahead of where we were two years ago at this time.

I'll try to have some music for you all next time. It's tough to be creative while changing grungy diapers, but maybe I'm just overlooking an opportunity.

MARCH 1-3, 1985

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**MARCH
1-3, 1985**

THE DATES: March 1-3, 1985

THE CON: Designated "Filikon 7.1" by the Filik Foundation, "Conchord II" by the committee, it's the 5th West Coast Filikon. THE COMMITTEE: Paul Willett (chair), Janet Willett, Eric Gerd, Carolyn Clemons, Chris Weber, Karen Willison, Tera Mitchell, and Jeff Reboitz. (The same folks who put on Conchord in 1983.) THE GOAL: Cif Flynt, well known in Midwestern Filiking, is one of the founders of the Filik Foundation. A Michigan resident, Cif helped run the first Filikons. Musically, Cif is known for both his use ("Ian the Grim", "The Unicorn") and his funny stuff ("Unreality Warp", "Michael O'Meara", "Mama Rosa's"). SUPPORTING MEMBERSHIPS: \$7.00 at any time. This will get you all of the Progress Reports (which will all include Filik-songs), the Program Book (with songs), "From the Cockpit II" (the post-con songbook), and the con membership button (which we are going to try to do in full color).

We realize that most Filikers from other parts of the planet won't be able to attend in person, due to things like the need to pay the rent. That's why we offer the supporting memberships, with a lot of songs included. The Conchord I package from '83 had over 70 songs in it. It's a cheap way to get the goodies. Should a rich uncle die, supporting memberships can be converted to attending memberships just by paying the difference between the rates at the time you make the conversion. ATTENDING MEMBERSHIPS: Currently \$18 until 1/15/85. They'll jump again then and be higher still at the door. Attending members will get everything that supporters get, plus the right to attend Conchord II in person. In addition, attending members (except for at-the-door members) get the con's Sunday Brunch at no extra charge.

FILIK FOUNDATION MEMBERSHIPS: If you're a FF member as of

next March and not yet a Conchord member, FF will buy you a supporting member's goodie packet, to be mailed a month or so after the con. FF members who are wise and wonderful enough to already be Conchord members will receive a \$3 rebate. I-SHIRTS: Yellow, with the Conchord II logo in black on the front. They're \$8.50 each (\$9.50 by mail), and you must state your size when you order.

SCHEDULE: We anticipate a fairly normal schedule for a West Coast Filikon. There will be a "One-shots" concert, a Performers concert, semi-organized ("mob") Filikings, and a bardic circle. Panels and discussions on Saturday, brunch on Sunday. THE HOTEL: The Sheraton Plaza La Reina at Los Angeles International Airport. For those flying in, there is a 24-hour complimentary shuttle to and from LAX. For those arriving by car, the Sheraton is on Century Boulevard, just a mile and a half off of the San Diego (405) freeway.

Rooms will be \$68/night, single or double. Our ballroom is the largest yet used for a Filikon on the West Coast, and the hotel is quite luxurious. We will have a GRAND PIANO for the duration of the con. HOW DO I GET IN ON THIS: Make out a check payable to:

Philk Press

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If you order a T-shirt, remember to give us your size and to include postage.

WE'LL SEE YOU HERE NEXT MARCH!

CON-CHORD II
THE NOVEL
MARCH
1-3, 1988

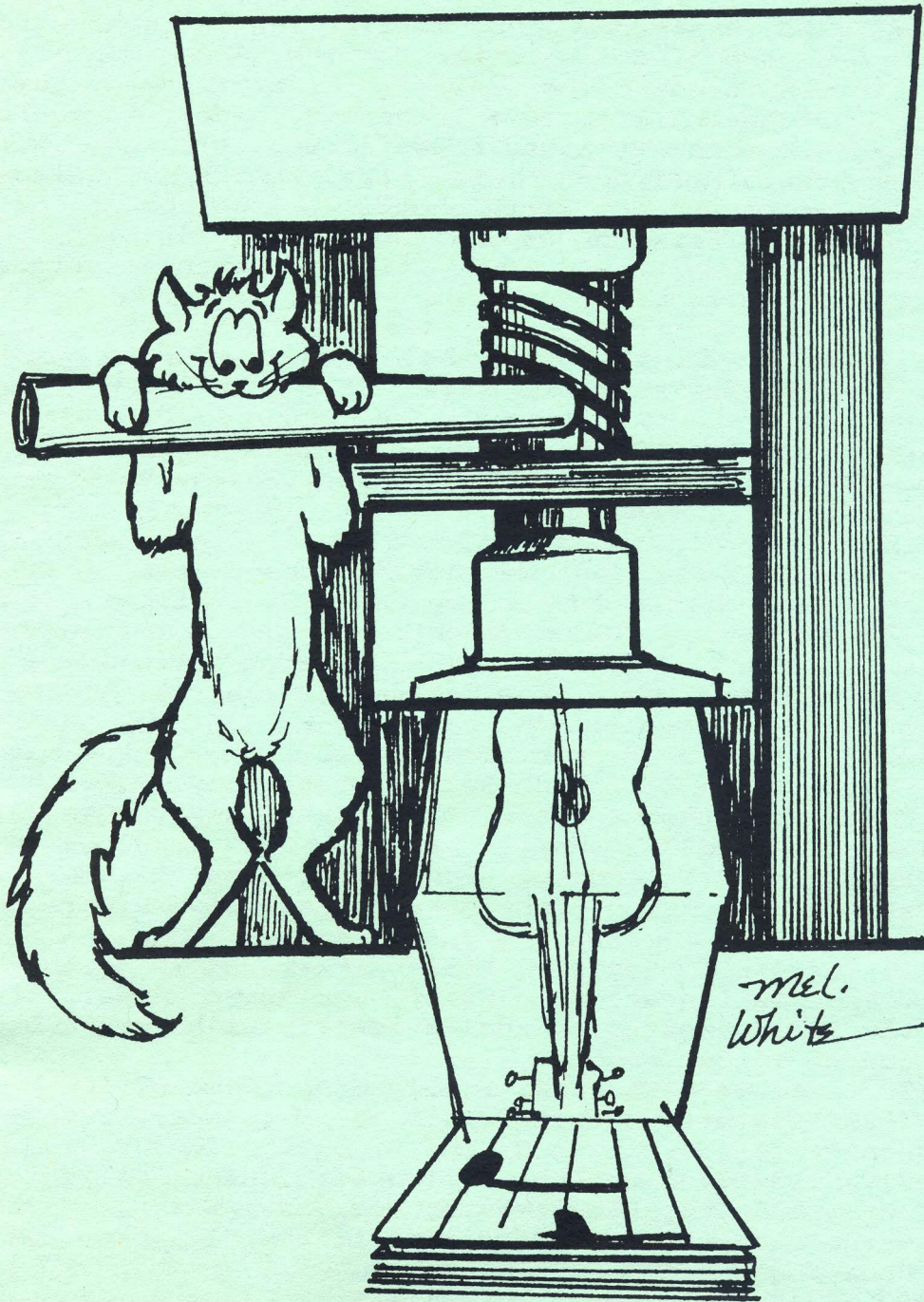
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The OFFICIAL filkzine of ConChord II

TAKE ONE!

September '84

CATALOGUE



FEE·NOM·FEE·NOM

Nominated for the 1984 BEST FANZINE HUGO award

PFNEN's publishing dates coincide with the monthly meetings of the Los Angeles Filkers Anonymous (LAFAs) group. PNFEN is distributed two ways, with its cost varying accordingly.

First, *in person*, the regular issues cost \$1 each. If you're at the LAFAs filksing or at a con where I'll see you within a week or two after the issue comes out, you'll get your copy handed to you and you'll save the cost of postage.

If you can't get your copy in person, PNFEN will be sent *by mail*, and you'll be charged extra (fifty cents on a normal issue) to cover the postage costs.

The following is a listing of the PNFEN issue to date and the highlights of each issue. For a full listing of the table of contents for all back issues, send a self-addressed, stamped envelope to Philk Press.

PFNEN #1-#13 (\$3 in person, \$5 by mail): The 1st generation PNFEN, when it was more of a newsletter for the LAFAs group. These first thirteen issues cover 8/4/81 to 9/25/82. Many interesting and humorous articles on filking and fandom, including "Bardic Circles, Performer Circles, & Easter Choirs", "What Will Happen When Filk Meets Hollywood?", Bayfilk I con report (with photos), Maxifilk I con report (with photos), Westercon 35 con report (with photos), "Filkbook Review: Westerfilk II", "Filkbook Review: Massteria Strikes Back!", "Ose Quiz". One song included, "The Bound For Argo Suite".

The following back issues (#14-#34) are available for \$1 each in person, \$1.50 each by mail.

PFNEN #14, 11/13/82: First issue of the 2nd generation PNFEN. Songs by Curtis Katz, Rick Foss, Paula Green, Valerie Richardson, and Keith Littlejohn.

PFNEN #15, 12/11/82: Songs by Chris Weber, Cindy McQuillin, Gary Anderson, Jordin Kare, Jane Mailander, Robert Rose, Frank Gasperik, Rick Weiss, Mistie Joyce, Lee Gold, Paul Willett, and Valerie Richardson. Loscon 9 con report.

PFNEN #16, 1/22/83: Songs by Glenn Glazer, Mistie Joyce, Robert Rose, Keith Littlejohn, Jane Mailander, John Platt, and Paul Willett.

PFNEN #17, 2/12/83: Songs by Cindy McQuillin, Curtis Katz, Ben Koslover, Jane Mailander, Rick Weiss, Mistie Joyce, Keith Littlejohn, and Valerie Richardson. "Filktrek Diary", "Ose Quiz II", and "Care & Feeding Of A Home Filksing".

PFNEN #18, 4/30/83: Songs by Rich Grigg, Karen Dobson, Jane Mailander, Valerie Richardson, Curtis Katz, and Keith Littlejohn. "ConChord Diary".

PFNEN #19, 5/14/83: Songs by Rilla Parker, Steve Smith, Mistie Joyce, Jane Mailander, John Platt, and Robert Rose. Start of "LA Limerick Song" verses. "Tape Review: Space Heroes & Other Fools" and Aquacon II con report.

PFNEN #20, 6/18/83: Songs by Leslie Fish, Kimberly Bethel, Maura Young, Paul Willett, Robert Rose, Jane Mailander, Steve Smith, and John Platt.

PFNEN #21, 7/23/83: Songs by Leslie Fish, Karen Willson, Chris Weber, Mistie Joyce, Robert Rose, and Steve Smith. "All The Con's A Stage", Westercon 36 con report, and "Tape Review: Minus Ten & Counting".

PFNEN #22, 8/13/83: Songs by Leslie Fish, Jane Mailander, Paul Willett, Chris Weber, John Platt, Robert Rose, Kim Bethel, Gary Anderson, Maura Young, and Jordin Kare.

PFNEN #23, 9/24/83: Songs by Arline Kriftcher, Chris Weber, Jane Mailander, Rilla Parker, Rick Weiss, Carol Yobi, Mistie Joyce, and Paul Willett. ConStellation con report.

PFNEN #24, 10/15/83: Songs by Chris Weber, Michael Geesing, Maura Young, Jane Mailander, Arline Kriftcher, and Paul Willett. "Songs & How They Get That Way -- Part 1" by Joanne Forman.

PFNEN #25, 11/12/83: 2nd anniversary issue. First cover by Mel. White. Songs by Frank Hayes, Cindy McQuillin, Leslie Fish, Chris Weber, Walter Willis, Karen Dobson, Paul Willett, Arline Kriftcher, Rich Grigg, Jane Mailander, Mistie Joyce, and Rilla Parker. "S&HTGTW2" and "Tape Review II: Minus Ten & Counting".

PFNEN #26, 12/17/83: Songs by Chris Weber, Leslie Fish, Cindy McQuillin, Barney Evans, Linda Whitten, Karen Dobson, Paul Willett, Arline Kriftcher, Rilla Parker, and Jane Mailander. "S&HTGTW3" and Loscon 10 con report.

PFNEN #27, 1/21/84: Songs by Leslie Fish, Chris Weber, Frank Hayes, Lori Ann Cole, Jane Mailander, Paul Willett, and Arline Kriftcher. "S&HTGTW4" and "Tape Review: Filkcon 4.2".

PFNEN #28, 2/25/84: Songs by Beth Stevens, Leslie Fish, Janet Wilson, Robert Rose, Mistie Joyce, Jane Mailander, and John Platt. "MacIntyre Mania" by Tom Digby and "S&HTGTW5".

PFNEN #29, 3/24/84: Songs by Duane Elms, Paul MacDonald, Frank Hayes, Cindy McQuillin, Beth Stevens, Peter Thiesen, Mistie Joyce, Walter Willis, and Jane Mailander. "S&HTGTW6", "Phone Filking" by Tom Digby, and Bayfilk II con report.

PFNEN #30, 4/14/84: Songs by Corey Cole, Duane Elms, Frank Hayes, Mistie Joyce, Cindy McQuillin, Robert Rose, and Paul Willett. "S&HTGTW7", Bayfilk II con report #2, "Tape Reviews: Horse Tamer's Daughter", and Capricon I con report.

PFNEN #31, 5/19/84: Songs by Joey Shoji, Robert Rose, Paul Willett, Frank Hayes, Duane Elms, Mistie Joyce, Curtis Katz, Arline Kriftcher, Jane Mailander, and Cindy McQuillin. "Elitist Intolerance" and "Intolerance Intolerance".

PFNEN #32, 6/23/84: Songs by Chris Weber, Frank Hayes, Jane Mailander, Duane Elms, Claire Stephens, Arline Kriftcher, Curtis Katz, and Barney Evans. "S&HTGTW8" and responses to the "Elitist Intolerance" article from PFNEN #31.

PFNEN #33, 7/28/84: Songs by Kyla Littlejohn, Frank Hayes, Chris Weber, Quentin Long, Jane Mailander, Paul MacDonald, Meg Garrett, Beth Stevens, Janet Wilson, and Duane Elms. "S&HTGTW9".

PFNEN #34, 8/11/84: Songs by Frank Hayes, Beth Stevens, Janet Wilson, Chris Weber, Quentin Long, Paul MacDonald, Lee & Barry Gold, Owen Hannifen, Arline Kriftcher, Carol Clawser, Duane Elms, and Jane Mailander. Westercon 37 con report and "Tape Review: Dragonsongs".

PFNEN #35 will be out 9/22/84.

PFNEN #36 will be out in October '84.

PFNEN #37 will be out in November '84.

PFNEN #38 will be out in December '84.

PFNEN SPECIAL WORLDCON ISSUE NUMBER ONE (\$3 in person, \$4 by mail): A triple-sized issue for LAcon, the 1984 Worldcon. Songs by Frank Hayes, Clif Flynt, Curtis Katz, Arline Kriftcher, Pat Ross, Paul Michael Jones, Cynthia McQuillin, Mistie Joyce, Paul Willett, Chris Weber, Janet Wilson, Gary Anderson, Beth Stevens, Maura Young, Tera Mitchel, Jane Mailander, and many more. Also an article on recording filksings by Teri Lee of Off-Centaur.

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"The Philk Fee-Nom-Ee-Non" (PFNEN, for short, referred to as "The Phenomenon") is published by Philk Press, with Paul Willett as publisher and editor. PFNEN has just been nominated for this year's Best Fanzine Hugo Award, to be given at the World Science Fiction Convention (LACON II) in Los Angeles this September.

PFNEN currently runs sixteen pages per issue, eighteen if you count the cover. The first few pages of each issue are devoted to articles on filking, con filking reports, updates on upcoming filkcons, reviews of new filk books and tapes, & other features. We've recently been running a series on music theory by Joanne Forman, nationally-known composer of "Dragonsongs".

The rest of the zine is filled with filksongs, filksongs, and more filksongs, with a little bit of artwork thrown in for spice. You'll also see ongoing filksongs, such as "LA Limerick Song" and "Young Man Mulligan Meets The Horse Tamer's Daughter And They Get Old Time Religion In The Caves Of Steel".

Filksongs have recently been published from Leslie Fish, Chris Weber, Karen Willson, Cindy McQuillin, Frank Hayes, Jordin Kare, Kim Bethel, Gary Anderson, Duane Elms, Janet Wilson, Curtis Katz, Beth Stevens, Joey Shoji, Jane Mailander, Mistie Joyce, and Robert Rose, plus dozens more.

Do you want to see your filksongs in print? PFNEN is always looking for good, unpublished songs. Anyone who has material (songs, articles, reviews, artwork...) used in PFNEN gets that issue free. A regular stream of submissions could serve as the equivalent of a free subscription.

Regular issues of PFNEN cost \$1.50 per issue, postpaid.

Subscriptions to PFNEN are handled using an *advance deposit, standing order* basis. Simply put, you send in whatever amount you want (the advance deposit) and issues are sent to you as they come out (the standing order). With each issue sent you'll get a statement on your account, showing what you've gotten so far and what your account balance is. When your balance gets low, you send another deposit to "renew".

Subscription deposits are generally for \$9 (six issues) or \$18 (a dozen), but feel free to choose your own term.

All back issues of PFNEN are still in print (see inside for details). Issues #1-#13 are available as a package for \$3 (plus \$2 postage). Issues #14 to #34 are available on an individual basis for \$1 (plus \$0.50 postage) each. The first PFNEN Special Worldcon Issue is available for \$3 (plus \$1 postage).

To save yourself the postage costs, it's suggested that you look for PFNEN in the dealer's room or at con filksings on the West Coast or at Worldcon.

If you want to sample PFNEN, send \$1.50 and a copy of the latest issue will be sent for your perusal. Better yet, send in a deposit and start your subscription now!

The Philk Fee-Nom-Ee-Non
P.O. Box 599
Midway City, CA 92655

Please make all checks payable to *Philk Press*.



APA-FILK

An editorial opinion from Mr. Gregory A. Baker, M.W. T.



Thank you, Mr. Baker. Who's next?